

# NEW YORK CLIPPER

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## SOME ALBUM FANCIES.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY W. I. HARRIS.

When loving hands that Friendship binds  
With sweetest verse these pages grace,  
In fondest words that memory finds,  
That tongue can speak or pen can trace;  
May every bliss that Life can proffer,  
And every hope that Love can share,  
Be theirs the joy to write them there.  
In after time when youth has passed away,  
And riper years bring wisdom on apace,  
My roving fancy, in its strolling play,  
Will conjure up your bright and winsome face.  
When sweetest memories of bygone pleasure  
Their fleeting joys in happy days review,  
No hours of all they fondly treasure,  
Will dearer be than those I shared with you.  
Amiable, sweet and unassuming,  
In your bright and cheerful way,  
You please without presuming,  
And charm all care away.  
I seem to see a winning face,  
So wondrous sweet and fair;  
A pair of eyes that laughing race  
Beneath a wealth of sunny hair.  
Every grace that beauty seeks,  
Lives in herself to self unknown;  
Love dancing in her dimpled cheeks,  
Ever claims her for its own.  
A little head on shoulders slight,  
No lack of tresses dark as night.  
'Neath ebon eyebrows, arched and deep,  
Inlaid are orbs that never sleep;  
Eyes that flash a heart's emotion;  
Crowned by lashes that drooping fall  
O'er cheeks of rose and shadows call;  
And pearls that ruby lips embrace.  
In Annie's face a nameless grace  
Claims and merits man's devotion.

## MY COUSIN, THE ACTRESS.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY LULU PRIOR.

No one in Perkinsville, or in the rest of the world for that matter, knew that I had a cousin an actress. My mother, Sarah Ann Perkins, was one of the most morosely religious persons in the world. A good soul she, with all the domestic virtues in full bloom, but possessed of the faculty of making all things about her dismal through the very potency of her goodness. She was a widow, and ever since father died—she, by the way, had been as merry and convivial as she had been sad and sedate—she had been more ardently devoted to the outward shows of goodness than ever. I, Mary Jane Perkins, was her only child, and the way she did put me through my moral paces, and the sternness with which she ruled me generally, made me think that she was vicariously atoning for papa's sins of jollity and bonhomie by mortifying my young and tender flesh.

We acquired a reputation for devout goodness second to none in town, and mamma was very proud of it, though she would never have acknowledged to such a vanity. But if she had any inclination to be vain, there was one fact that cut her down in her pride, and that was that her sister had been an actress of some note. Dying in the harness, as it were, this sister had left an only child, a young girl, whom she had trained to the stage, and who at this very time was known as a bright young soubrette. This young person was the terror of my strait laced mamma. She had never seen her since she was a child, but even then she had been shocking by her precocity and her stage graces. In short, mamma was ashamed of her remote connection with the drama, and wouldn't have had any of our friends know of it for the world.

Imagine, then, the horror with which she received the intelligence that her niece, Stella Royal, intended to pass a week of her vacation with us. She was sure we were going to be ruined and cast down from our social pedestal.

Very naturally, I shared these dismal forebodings, so when the train arrived that bore us our dreadful relative, its whistle sounded in my ears like the knell of all our social dignity. A country hack drove up to our door shortly after we heard the train rattle away from the station, and, sure enough, there was Stella. She had not forgotten to come as we hoped she would; actresses we supposed to be such fly away creatures that they never knew their own minds, and were rarely likely to keep their promises. Here she was, however, and we must make the most of it. I saw mamma take in a long breath and straighten herself up, with cast iron moral dignity, to bear the brunt of the first interview with becoming firmness, and I felt reassured in the hope that the dreadful visitor might be overhauled, and we might be saved from exposure, after all.

I peeped out through the blinds, and saw a plump and decidedly beautiful little creature bound from the carriage and make her way through the gate and towards the house. The driver, to my great astonishment, shouldered her trunk and staggered after her, to deposit it in our hallway, and then politely, though awkwardly, touching his hat, went away, feeling apparently liberally rewarded in the receipt of an especial smile and a sweet word or two of thanks. These depot hackmen were generally the sons of well to do farmers, and were an arrogant and oftentimes impertinent class, who felt themselves above their business. Such politeness from one of them to my cousin was astounding. But, to add to our amazement, she had scarcely arrived when we saw the dignified Zephaniah Booker, one of our richest citizens and a deacon of high standing, racing down the road from the station. He was in a frame of perspiration, red, excited and flustered. It was indeed amazing to see one of our richest and most dignified citizens acting in this way; and he a bachelor, too, tried in the fire of many tea parties! He racing down the road only to hand Stella a miserable little scarf which she had dropped on the platform. She turned her battery of smiles on him in turn, and flashed her dark eyes on him, and he backed out of the doorway with his head so far turned that he seemed in a complete bewilderment.

This was only the beginning, though. She turned

next to mamma, embraced and kissed her, then repeated the same to me, following the exercise with a rattling volley of questions, punctuated with little ripples of laughter that were most pleasing and infectious withal.

Before her genial nature mamma's frozen dignity melted, and the innate good humor which she had kept straight jacketed with her outward shows of devotedness asserted itself. For my part, I was astonished and delighted. Stella was a quite different person from what I had expected to find her. I could find no signs of coarseness or unfeminine effrontery in her words or manners, and there wasn't a sign of paint on her face, nor a line of black about her eyes. Why, the daughters of the

smile swept across her face, sweeping off the little frown that had begun to gather on her fair brow. "Oh, have no fear," said she: "I am not here for advertising purposes, and I don't suppose this is a paying audience, anyhow. I don't value their good opinion, but if you do, Aunt, I'll make it a point to keep it intact for you, so far as my profession is concerned."

And with this she sailed grandly into the parlor with the air of a duchess, and through the early portion of the evening looked down on the throng with a high bred air of scorn that could not have been excelled by the richest *parvenue*. It was a superb piece of acting. Old Zephaniah Booker was there, of course, rigged out with an evident desire

of all here," replied Mr. Crump, somewhat disconcerted I thought.

"And so you're abandoned the profession altogether?" inquired Stella.

"Hush!" said the parson, "of course I have. I found nothing good in it and—"

"No wonder. Neither of us found anything good in it in those times. We both had the big head, didn't we? You thought you were the figure *par excellence* for the poetic young lovers, and I started out for the heroines of romance. Will you ever forget your Romeo to my Juliet—the garden scene especially, where you broke the wall down and lost a buxkin in getting over, and finally ran against the tomb of the Capulets, overturning it, and stepped

greatly changed. She was less rigid and less reserved towards my cousin. The parson, whom mamma now secretly called Stella's Romeo, was as good as his word. He introduced her in the lecture hall of the church, as he had promised, and in his speech he took occasion to qualify his former condemnations of the stage, saying some very pleasant, truthful things, and discriminating very neatly in favor of its degrees of moral excellence. Stella read the balcony scene, and gave a series of funny poetical sketches, concluding her entertainment with a farcical monologue, in she was peculiarly happy. As an actress, she justified none of my mother's evil omens. Her social status was made firmer, instead of being weakened.

The next week, however, she was obliged to take her departure, summoned to rehearsals, much to the regret of the whole village, and especially of old Zephaniah, the bachelor. By this time he had gone quite out of his head, and his love torn antics had kept the town in a roar for a fortnight. When she went away, to our great surprise, the deacon disappeared too, and we learned afterward, went following her company around the country, eluding to her like her shadow, until she was obliged to marry him to get rid of the annoyance.

This was two years ago, and they are the happiest of theatrical couples. He seems content to disport himself at the front doors of theatres while Stella shines as a star on the stage, and the supreme delight of his life is to carry her satchel home for her. In the summer time they occupy his elegant mansion at Perkinsville, where they are considered to-day the leading citizens. As for the rest of our female inhabitants, they are all stage struck, and several of our belles are preparing for debuts on the boards. Mamma has even chided me for having no vim, and instances my cousin Stella as a proof of what a plucky, talented and excellent girl can do if she only has the nerve. Mr. Crump lectures no more against the stage, and, truth to say, he wouldn't be listened to if he did.

## THE PROPHET.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY KARLE REMINGTON.

Awake, ye sons of men, awake!  
A god fly I, to spur ye on  
To heights unknown, and yet ye pause!  
Blind fools and wanton! See ye not  
The cloud that gathers like a hand,  
Small in perspective, large in force,  
To rule thy will? Seek not the way  
That seems to thee the best, but wait,  
I say, upon the Almighty  
He will give great strength, great solace  
To your heart, yet watch the enemy,  
And pray for grace from day to day.  
That powerful arm, that never yet  
Left man to struggle without help,  
Shall strengthen thee, with might untold—  
Yes, battle for thee, in the fight!

## EVA BELL.

A portrait of this very popular serio comic, who is now fulfilling a successful thirty weeks' contract with the Valda Sisters' Novelty Co., appears on this page. Miss Bell made her first appearance on any stage, at the Surrey Theatre, London, Eng., in December, 1882. From there she went to the Shoreham Garden, Brighton, for two seasons in burlesque, and also played the following theatres: St. James, Manchester, in "Aladdin"; Theatre Royal, Sheffield, as the Fair One with the Golden Locks; Theatre Royal, Belfast, in the same role; Prince's Theatre, Manchester, Zaidie, in "Sinbad the Sailor"; and the Grand Theatre, Glasgow, Hanson, in "Sinbad the Sailor." Miss Bell refused several good offers for pantomimes in England, to come over here. She likes the country very much, and hopes to return in 1892, as she has several offers already for next season, to play in comedy.

## SOLID HOOFED HOGS.

In 1878 "solid" pigs were reported from Texas. Dr. Cones observed that in the new breed the terminal phalanges of the toes were united to form a single broad phalanx; above this, however, the other two phalanges remained perfectly distinct. The hoof is perfectly solid, and on its sole there was a broad, angular elevation of horny substance curiously like the frog of the horse's hoof.

The breed was so firmly established that no tendency to revert to the original and normal form was then observable. It was further stated that in the cross of a solid hoofed boar with a sow of the ordinary type a majority of the litter has the peculiarity of the sire apparent. There has just been reported from Sioux City, Iowa, a similar case. Indeed, it would seem as if the owner was quite alive to their rarity and had been breeding them for some time, and had now so many as to induce him to advertise them for sale, "not alone for being a curiosity, but in a commercial sense a valuable production for mankind!" The owner continues:

"The experience of the writer convinces him that there is no better hog for the healthy growth of pork. These hogs are of long body, and have well proportioned hams and shoulders. It is true they have not the fine head of the 'improved' breeds. \* \* \* In size they are fair; a couple of barrows (castrated), now near thirteen months old, without special care, weigh over 350 pounds each. As yet there has been no sign of any loss from disease whatever (though diseases have been common in that district for years)."—*American Naturalist*.

"Are these mackerel quite fresh?" asked a lady of a ragged but pompous old colored fish peddler who came to the door. "Oh, yes, lady, puffedly so!" was the reply. "Jess nostrillize them and see." "Nostrillize them? What do you mean by that?" "Why, lady," said the peddler, "a look indicative of pity for her ignorance, 'smell 'em! smell 'em!"

"UNCLE AB, they tell me your colored church is very exclusive." "It tries to be, sah, but er white man will sneak in occasionally."



parson were bolder in their manners when they were freed from paternal espionage, and they boldly aided their complexions by the use of cosmetics. There was a magnetism in my cousin's very demureness that enslaved even her own sex, and broke down our prejudices. And when she took on one of her merry moods there was no such thing as holding out against the flow of animal spirits and genuine mirth with which she romped through all hearts. Mamma, strongly as she had fortified herself against this sort of thing, was the most completely overwhelmed by it. It was plain that she loved Stella dearly, and that hourly that love was exaggerated to the extreme point of fascination. Still, mamma trembled when she thought of the rest of the world, and what they would say.

There was the village parson, for instance, a stern, implacable, roundhead sort of man, fairly ferocious in his ethics. The very thought of him, under the circumstances, was a terror to her. What would this Rev. Josiah Crump have to say apropos of this beautiful and mirth provoking visitor? And if he should ever learn that she was an actress! He, who had already delivered several lectures against the stage, and who would not grant the histrionic profession one good quality or one respectable votary! Oh, good gracious! The contemplation was too awful!

To add to the dreadfulness of the situation, a few days after the arrival of our guests came the date when we were to entertain the parson and all the church, which meant all the town of any note, and there was, of course, a full attendance, the special attraction being the visiting young lady from the city.

"Now, Stella," said mamma, all in a flutter, "all the best people are in the parlor, and you are to be subjected to a rigid scrutiny."

"Well, aunt, I think I can stand the ordeal. I've faced many rougher, and possibly some finer, audiences in my time, without flinching," replied our little beauty, flippantly.

"But you don't understand. I mean they don't know you have any connection with the stage, and I wouldn't have them detect it for the world, dear."

Stella colored somewhat, and I thought she was going to be angry; but it all passed, and a bright

to please, and sought at once to fasten himself to the disdainful queen of the fete. He was not without rivals, for Stella seemed to have an electrical attraction for all the men, young and old. Without seeming to desire it, and while treating all with a lofty condescension that was almost scorn, she had every beau, old or young, married or single, dangling at the end of her string within twenty minutes of her grand entrance on the scene. All the belles were eclipsed, and secretly green with jealousy. Then came the meeting with the parson.

The Rev. Crump advanced, with his grimmest smile upon his hard, unrelenting features. As her eyes met his, I thought I saw him start, and a flash of recognition came from her bright eyes. Immediately she unbent her assumed dignity, and resumed somewhat her wonted ease and sunny quality of mind. To mamma's great surprise she dismissed the other flatterers about her, including Deacon Zephaniah, who retired, glum and cloudy, to a corner, and taking the parson's arm snuggled up beside him in the most comfortable and easy manner imaginable.

"Did you ever see anything like that?" gasped mamma, horrified.  
"But Mr. Crump doesn't seem displeased." I whispered, as I watched them sailing away through the open French window towards the piazza, with their heads close together, and Stella looking up into his face as archly as if he were not the terrible person, who, above all others, we had dreaded to have her meet. Really, it seemed to me that he liked it.

"What is she saying to him?" moaned mamma, all in a flutter lest the truth might be discovered. In her eagerness she led me after them. They made their way to a little arbor which had been dimly lighted for the occasion by several Chinese lanterns, that had been left unburnt from our Fourth of July illumination. Mamma paused on the garden path near the house, where, through remote, we could see and hear all.

"Well," said Stella, when they were alone, "you are the dreadful man my aunt warned me against!" This with a light laugh that fairly froze our blood through its familiarity.

"I really didn't expect to see you again, and least

back on the stomach of the dead Paris, doubling him up with howls of pain. Oh, Algernon, those were merry times, although we had to walk home after that engagement, the whole precious lot of us."

"Algernon? Don't call me that," said Mr. Crump, in a white terror. "That was my—my stage name. And times have changed with us now, my dear."

He used the term of endearment in the familiar way which I have learned since is merely conventional among actors.  
"True," replied Stella, with a slight suspicion of malice in her tone, "we have found the lines of business best suited to us. You would have been only of the pump handle school actor at the best, and I might never have aspired above the place of star to a fly by night troupe, traveling on my trunks, and occasionally counting railroad ties as we once did together, instead of the star soubrette I am, and a 'dead sure card' over the best circuits."

"Well, Stella," said Mr. Crump, after a long pause, "there must be a truce between us. You must keep my secret, and I'll keep yours. Only name your terms."

"Secret? I'll keep yours, Algernon, but I have none of my own to keep. What I ask is that you introduce me as what I am—an actress, and announce that I will give readings next week, for the benefit of the Sunday school. And you must preside on the occasion, and introduce me in the most complimentary way you know."

"And if I decline your terms," said Josiah, jocularly, "I suppose the consequences will be dreadful!"

"I'll merely say what I think of you as Romeo, and tell how your Juliet felt when you were making love to her."

"Enough!" he cried. "I surrender at discretion." Mamma waited to hear no more. She returned to the house precipitately. This dreadful Stella seemed to be turning things topsy turvy. Not content with having fascinated all the men and set all the women mad with envy, she had proven our village idiot had been her Romeo—even a barnstormer who had walked home after a vain attempt at histrionic fame.

After that night of triumph mamma became







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**CHICAGO.**—*The New King* and Mrs. D. P. Bowers had fine house 9. "The New King" did well, 11, 12, 13. N. C. Goodwin Jr. is grand.

**CINCINNATI.**—Opera House.—Katie Elllar opened 15, for a week. Braly's "Alter David" came 14. "Hold by the Enemy" closed a moderately successful week 13.

**CLEVELAND.**—Theatrical Academy & Students' Co. closed their week 18. This season will be closed for one week for repairs, to reopen 21, and after that date will be known as the Dark Theatre. Prices will be reduced to 10, 20 and 25 cents.

**DUKE THEATRE.**—Week of 15. O'Brien and Redding, Alvin Karpis, George H. Ruggs, Edna Kean, Annie Leonard and Chas. and Minnie Burroughs.

**MONTANA THEATRE.**—Opening 15: Hallard Burns, Annie Leonard, Charles and Minnie Burroughs, George H. Ruggs, Edna Kean, Lizzie Johnson and Herbert Sisters. Business is good.

**Cleveland.**—At the Euclid Avenue Opera House, "The Clemenceau Case" commenced three nights ago. Theatrical Academy & Students' Co. Katie Elllar 27-28. Geo. Thatcher's Minstrels closed a large engagement 10. McKee Hanahan did a fair business the balance of the week.

**LUCYNN THEATRUM.**—N at week. "Shenandoah." "Mc Barnes of New York" did a light business.

**LOUISVILLE.**—Theatrical Academy & Students' Co. opened 15 for one week. "An Irishman's Love" 23-27. "The Wife" did a good business last week.

**MASSACHUSETTS.**—Theatrical Academy & Students' Co. commenced a new engagement 15. De Vere's Specialty Co. is booked for 21. Nelson's Great World Co. closed a success 16.

**MENTION.**—Charles Stumm resigned as manager of the Henry Burlesque Co., No. 1, Dec. 6, and returned to his home town. He remains regular here during the holidays. He is negotiating with parties to put out a big burlesque company.

**Toledo.**—At the Wheeler, Dec. 8, Adele Frost, in "Lucille," had a poor house. Jos. Murphy 10 and 11, in "Shawn Rhue" and "Kerry Goo." was well received. Rose Coghlan 17, "Evangeline" 18 and Jack's "Treble Burlesque."

**PEOPLES.**—"A Per Duck" did extra good business. "A Barrel of Money" opened 15 for the week.

**PITTSBURGH.**—Theatrical Academy & Students' Co. 15. Pullman and Teed, Fannie Price, Charles and Minnie Burton, Charles and Alice Landon, May Wilson, George Banker and Alice Clark.

**Seducka.**—At the Opera House, "Shet" came Dec. 8 to a small house. Chas. L. Davis had a fair house 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Booked: "Casey's Troubles" 16, "The Clemenceau" "Case" 18.

**Ashabula.**—"Loves" Opera Co. comes to the Opera House Dec. 20. "The Two Sisters" 30. Chas. L. Davis drew largely 12. The People's Theatre has closed for the season.

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**MAINE.**

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**Portland.**—At the Portland Theatre, Kate Purcell in "Queen of the Plains" 15-18. J. M. Hill's Co., supporting Maurice Barrymore in "The Clemenceau" 19-21. Josephine Cameron drew a small house 11-13.

**Rust.**—New faces 15. Needham and Jones, Mack and McLaughlin, the "Loves" Opera Co., Hamilton and Alton Ross. Last week's business was big.

**MAVARD HORRERY,** of the Lewiston Opera House, was in town 15.

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**ARKANSAS.**

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**Hot Springs.**—At the Hot Springs Opera House, "The Pearl of Peking" was presented. To a large audience Dec. 8. Patti Ross comes 13, followed by Milton Noble 15, 16, "Running Wild" 19. Alexander Selslie 23. I. J. comes through the Hot Springs (late Casino) Variety Theatre, which has been in the hands of the carpenter for the past month. Great changes have been made in the interior of the house. Ten foot more stage room has been acquired by the removal of the dressing rooms, which were arranged at the back of the stage. A wing has been built on to the side of the house, are arranged dressing rooms, a green room and a wine room. The

The grounds are being cleared and the new building is being erected. The painting and the painters and decorators are finished this will be one of the largest and finest ramblin' houses in the South. They are now about to announce the opening for New Year's Day.

**Little Rock.**—"The Pearl of Pekin" played a successful engagement at Capital Theatre Dec. 3, 4 and 5, and 6. "Grand Opera" closed to a small house 7, but played to good houses 8, 9, 10, 11. Coming, Fatt, Rosa 12, Richard A. Fringio's "Gaiety Minstrels 13." Held by the "Grand Opera" 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817,

**GENTRY'S THEATRE**—Opening 15, Horace Kohn in "Lucky Jim"; Hanson and Powers, Venice; Adams and Moore Sisters.

**PROF. LEROY** and his dog Naro, Necto, and the Arion Quartet were billed to appear at Jackson's Moultz; but the inevitable leather prevalent performance being given.

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**Nashville**.—At The Theatre Vendome, "The Sign." One of the best good business. W. C. Goodrich had the honor of singing "The Still Alarm." Comes 15-17, "Little Lord Fauntleroy" 18-20.

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**KENTUCKY.**

**Louisville**.—At Masonic Temple, Emile Ellsler played to large audiences the fore part of last week. Primrose & West's Minstrels came the latter half to big houses. Dec. 15-17, Greenwood's Opera Co., 18-20, "The Still Alarm."

**HARRIS' THEATRE**.—P. F. Baker closed a flattering week's business 13. Week of 15, M. A. Scanlan; week of 22, J. H. McCallister.

**MCCALLISTER'S THEATRE**.—The Boston Ideal Opera Co. booked for a week's engagement, did not give a performance with the full cast until 19, closing the late arctic weather by giving the Italian. That lady singing the principal roles. Favorite "which necessitated rehearsing all of one day." The company came to a halt 13. No salaries had been paid in eight weeks, several contracts attachments are issued against the company in one day. The choruses and orchestra struck several times during the week. At the end of the season, the company will sing, "but their only hope is that the Lyceum Theatre, Memphis, will advance enough money for a trip to that city and guarantee \$100 for the week's salaries. H. E. Dixon comes 16-17.

**RICKINGHAM THEATRE**.—Bryant & Saville's Company closed a successful week's business 13. Week of 15, Elliott's Jolly Voyagers.

**AUTIDROMIC**.—"Rites in the Wood" week of 22.

**GRAND CENTRAL**.—New James B. McCoy and Francis, Ida Vincent, Murphy and Mackin. 18-19, Holbrook Dan and

**Fort Scott.**—The Great Metropolitan gave a poor show, owing to the fact that none of their special scenery was used. The house was crowded. "Kings" and "Water Queen" 19 had a fair showing. "A Pair of Kids" comes 17. Milton Nottan 22. The Boston Ladies will probably come 15, as their agent, Harry Dunn, says. J. F. Devereaux joined The Water Queen here 19. The Warde Howers Co. 26.

**Owensboro.**—A Pair of Kids" comes Dec. 10, to a good house. "Kings" "Water Queen," 11 draw a fair house. "A Pair of Kids" comes 19. The Warde Howers Co. Opera Co. comes 18, "Hed by the Kneecy" 23, Mattie Vickers 25.

**KANSAS.**

**Topeka.**—At Crawford's, "Lights and Shadows" has fair houses Dec. 9. "Jim the Penman" 12. "The Goodfellars" 15. "The Slewaway" 17.

**Grand.**—Louis James came 9-10 to excellent business. NORTON—J. M. Barron, formerly manager of the Grand here, is manager of the Royal Casino Co. Harry V. Carline is now on the road, looking after his big Kine "C. T. C. Co."

**Fort Scott.**—At Patterson's Opera House, "Jim the Penman" comes Dec. 17, Janus-hen 14, Blind Tom 20. 21. Burbank's "She" comes 19, to tight business. This is the third company that has played "She" here. Louis James came to good business.

**Leavenworth.**—At Crawford's Grand, "Lights and shadows" comes Dec. 12 13. "The Immenseous Land" 17. "The R. Mail" drew a good audience 18.

**Wichita.**—The Crawford Grand, ten days, the Crawford Grand reopened with "Kings" "Around the World" Dec. 12 and did a good business. "Jim the Penman" comes 13. "The Slewaway" comes 15.

**SOUTH DAKOTA.**

**Sioux Falls.**—The "U. S. Mail" delighted immense audiences at the Grand Dec. 9, 10. Roland Reed comes 22, 23. .... W. R. Arnold F. E. Arnold, Maurice P. Haynes Allen Paula Heckel and Olive Louise Harry, of the Arnold Concert Opera Co., are in the city. The company started at Rockford, Ill., on the 12th of December, and takes the road after the holidays.





**"The Saracen."**

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## The New Santa Claus

The Garden was closed on the approach of cold weather. It failed to pay. It was started too soon. If it was in operation now, probably it would be extra.

—Edwin Booth and Lawrence Barrett will not play together next season, although Mr. Barrett will continue as Mr. Booth's business manager. Mr. Booth's season next year will be limited to eighteen months, and he will play in New York, New Orleans, New York, Brooklyn, Philadelphia and Baltimore. He will have a good company in his support, but as yet only one member has been engaged—Creston Clark, Mr. Booth's nephew. Mr. Barrett's season will consist of twenty months, and he will play in New York, New Orleans, New York, Brooklyn, Philadelphia and Baltimore. He will have a good company in his support, but as yet only one member has been engaged—Creston Clark, Mr. Barrett's nephew. Mr. Barrett's season will consist of twenty months, and he will play in New York, New Orleans, New York, Brooklyn, Philadelphia and Baltimore. He will have a good company in his support, but as yet only one member has been engaged—Creston Clark, Mr. Barrett's nephew.

the combination of the lock, though she has only given it to her younger brother (Barbara's lover), which may give her a key to the safe. With this husband, because it relates to the intriguing character of her former bigamous husband, Allston finds this, also, and the two papers so work upon his convictions that, to avoid her, he accepts a confession of guilt, though none is believed in him guilty, except Justice Pettibone. Even O'Hara will not think him guilty, and so gives Allston the chance of a private interview with his wife, where she confesses the truth, and he is able to clear up her confession, and the trial takes place. Two important characters are Dr. Peacock and his aggravating wife. The physician has accidentally killed his own daughter, and is now in a desperate state. He goes to sleep. Recognizing the use of his own drug, the doctor sends for a detective. Where friends have unwillingly testified against Allston and committed is certain, the detective and student find the doctor's secret, and the doctor recognizes the feeling, and denounces him. The detective confronts him as an old offender, and suspicious Mr. Doctor appears with the stolen bank notes, and the doctor is executed in her spare bed by a landlady who is her guest.

position. During the wedding festivities Piso's home is invaded by Gaius Cæsar, also called Caligula, who is determined to avenge the storm raging without. Caligula is informed of the cause of the merry-making, and, wishing to revenge himself on his enemy Piso, he determines to take advantage of the opportunity which he finds in the employ of Piso, that Cæloelia's mother awaits her, wishing to impart some information to her. Cæloelia appears, and is abducted by Proteus, who is the cause of the storm. Caligula, however, informs Piso of the occurrence. Caligula, however, sends Cæloelia back to Piso, chaste as she had been, his only evil doing being to brand the slave market with the probable cause of the pestilence which befell Piso. Piso now determines the downfall of Emperor Caligula. He enters the palace, and protests against the wrong done him. Caligula denies the accusation, and thrusts the blame upon Proteus, who is the guilty culprit. Caligula then sends the Emperor, and invites him to take part in the wedding festivities, which had been so abruptly ended, intending to kill him. Piso's followers emphatically refuse to take part in the festivities, and Caligula is selected to wear the insignia of the Imperator. Cæloelia learns that she is the cause of disaster.

Robinson's Theatre-Musée at Toronto.

This new amusement resort at Toronto, Can. was formally opened Dec. 8. The outside lobby of the main entrance is fourteen feet long by twenty-five feet wide, lighted by fifty variegated incandescent lights. Adjoining this is a large lobby, at the end of which is a large stage, and at the right a large cloak room for the convenience of the ladies. Two large swinging doors give admission to the main body of the theatre, in which are opera chairs, upholstered in red velvet. The auditorium is a large, roomy and uniquely decorated hall. About seven hundred persons can be accommodated in the parquet and dress circle. The museum entrance is to the left of the ticket office. Ascending a wide stairway and passing through a conservatory, is a large room occupied by wax figures of famous persons. At the top of the wide stairs, the visitor finds himself in a large lecture room, at one end of which are a Japanese village. Punch and Judy show and other attractions. At the opposite end of the room is a stage, sixty feet long, with a large gallery given an elevated position by the curves of the museum. The lecture room are also to be found booths, glass blowing stands, etc. The room is illuminated by one hundred incandescent lights. Adjoining the lecture room on the left are the gallery and the manager's office. A large, beautiful and elaborately furnished ladies' toilet and dressing room also connects with the lecture room. On the floor above is the menagerie. On the opposite side of this hall are wax figures of notorious criminals and murderers. W. S. Robinson, proprietor of this remarkable hall, has expended over \$90,000 in having it erected. He has Toronto a combined museum and theatre of first class order. The proprietor is ably assisted by S. Z. Pollock manager; J. S. Sortore, house manager; J. E. Boyle, advertising agent, and a staff of eighteen others. The building is a fine structure, and contains a large number of dressing rooms and everything to satisfy the companies which the management intend to secure.



EDGAR W. "BILL" NYE, the humorist, is employed on the manuscript of the play in which he has written a character who is called "Bill Nye." This drama will be produced at the Union Square next September, Mr. Robson having leased that house for a period of three months, with a privilege of indefinite extension should the enterprise turn out to be financially satisfactory. The principal character is supposed to reproduce, to some extent, the personality of Mr. Nye himself, is to be played by T. Q. Seabrooke, who has been engaged for this purpose, and a few other characters are to be managed by George W. Ford, who is at present with the Bostonians, and who will not retire from that organization until the beginning of box season.

"DR. BILL" AND "SINKER" are hearing their end at the Garden Theatre. On Jan. 4, the Duff Opera Co. open in "Dorothy," with Marie Tempest, Chas. Bassett and others in the cast. "The King of the World," an adaptation of Leo Belibes' opera, "Le Roi l'a dit," will be produced on Jan. 5.

The three special matinees of Mr. Pacheco's play, "Ireland," announced for this week at the Fifth Avenue, for the benefit of the Irish famine fund, have been indefinitely postponed.

"A LITTLE TRICK" is making its first run at the Madison Square Jan. 5, and the stock company at that theatre will go on the road. On Jan. 7 Rosina Vokes comes to the Madison Square for a four performance engagement, and the stock company go on the road for that length of time, and then produce a new play. Miss Vokes was originally booked for Palmer's Theatre.

It is explained by Agnes Robertson's counsel that the late Mrs. Proctor's estate has been in the hands of Dion Bondick's will because his signature was undoubted, and the testament was genuine. They say, however, that when the will was made Louise Thorndyke was not the actor's wife, Agnes Robertson being then a child. The estate, therefore, as searches of some of Mr. Bondick's real estate have been completed, they will begin a contest in behalf of their client as the wife of the testator as soon as the will was made. This may then bring the matter to a trial.

THIS is the eighth week of "The Last Word" at Daly's, where business continues very large.

"HICK JERASS" is in its eleventh successful week at the Court Theatre.

"A LITTLE TRICK" entered its sixth week at the Bijou Dec. 15, with no sign that it is decreasing in popularity.

"MEN AND WOMEN" will reach its one hundredth performance at the Grand Opera House Jan. 12, when there will be another pretty souvenir.

AT THE STANDARD, "SHIP AHOY" started on its second week Dec. 15, to a good sized and quite friendly audience. The opera now runs very well, and the management is doing well. The play in the cast is contributed by Ed. M. Fayer, Bertie Rieri, Tom Ricketts, C. W. Allison and others of the well balanced company. The mounting is very picturesque, and taken all in all, the piece seems to promise a successful run.

"THERK" is no break in the even prosperity of "The County Fair" at the Union Square.

MARGARET MATHER will end her two weeks' engagement in "Joan of Arc" at the Fifth Avenue, on Jan. 22. Arthur Bavenant will give his last American performance of Sardou's "Geopatra."

BASIL WEST, of C. E. Verne's Co., and Lulu Harris, a non-professional, were married at the City Hall Dec. 9.

FRANK S. DICKSON and Henry Hoblin, the authors of "The Shutehans," have brought suit against Randall A. Dickson for back royalties on that play. The sum amounts to about \$1,160. Although Locke A. Davis used the play, it is the claim of the authors that the play was written by Dickson and that they had all their business transactions.

IDA WATERMAN has been added to Charles Frohman's stock and is now playing Mrs. Kirk in "Men and Women." Cyril Scott, who has been producing the play, is now in New York, and is studying the male roles in "Men and Women."

The opponents of the Eighth Avenue dime museum had a hearing Dec. 10, before W. M. Spear, the Mayor's private secretary. Mrs. S. P. Buchanan, of the Grand Opera House, was the principal complainant. She said that the museums were conducted in an objectionable manner, and were an intolerable nuisance. Elbridge T. Gerry, of the Society for the Prevention of Cruelty to Children, was also present. He said that the museums were not contended that they had kept within the law, and had been guilty of no offense. The hearing was postponed, in order to get a report from the Police Department.

THE EIGHTH AVENUE MUSEUM business continues uniformly good at this popular resort, and the high standard of attractions offered by the enterprising management from week to week promises to make this the most profitable season of any since the opening of the museum. The week's engagement of Prof. Deane's Illusionist, the sensation of the principal feature in the curio hall. The return engagement is noted of the German Rose, a pleasing little lady, who skillfully performs upon several musical instruments. The week's feature is the playing of Gus gives interesting details of his long experience in the Arctic regions, with a complete outline in capturing the leviathans of the deep. Ida Brown manipulates red hot iron, and draws out the iron from the fire. The week's feature is the playing of Gus gives interesting details of his long experience in the Arctic regions, with a complete outline in capturing the leviathans of the deep. 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## RATES:

FOR ADVERTISEMENTS.  
Twenty cents per line (space one inch) for the first week; space of one inch, 25¢ each insertion. A deduction of 20 per cent. on advertisements when paid for three months in advance.

SUBSCRIPTION.  
One year in advance, \$4; six months, \$2; three months, \$1. Foreign postage extra. Single copies, 10 cents.

Our Terms Are Cash.  
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## THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (LIMITED),  
PUBLISHERS.

GEO. W. KEIL, MANAGER.

SATURDAY, DECEMBER 20, 1890.

## QUERIES ANSWERED.

No Replies by Mail or Telegraph.

Addresses or references not given. All in quest of such should write to those whom they seek, in care of THE CLIPPER Post Office. All letters will be answered one week gratis. Send, London, W. C. England. If enough, refer to our list of routes on another page. We cannot send routes by mail or telegraph.

## THEATRICAL.

G. J. P. Amsterdam.—There is no theatre in this city devoted to the purpose you mention. Any of the regular houses may be rented for an afternoon, however, and a company may be engaged for a single performance. But this costs money. It is the only course left to an unknown author if he fails to interest managers in his work. 2. The firm you mention is not now in existence.

B. C.—See the notice at the head of this column. If you fail to hear from him by that method, we would suggest that you advertise in THE CLIPPER for information as to his whereabouts.

C. F.—He is with the Pauline Hall Opera Co., whom you can reach as per their route ahead, printed on the second or third page of this issue.

W. J. K.—We do not care to express an opinion of that character in this department. It would be an individual's opinion, at best. Yours might be just as good.

C. J. W., Philadelphia.—There is no book of that kind in existence. The show news columns of THE CLIPPER furnish the most accurate information.

C. H. R., Washington.—Robert B. Mantell played "Montana" in your city at Albion's Grand Opera House, Feb. 6 to 11, 1888.

A. E. K., Knoxville.—No such thing as an "average" salary exists in that business. Performers in the line you speak of receive from \$40 to \$200 a week, according to their ability and reputation. 2. From \$50 to \$75, according to its daring and novelty.

D. Q., Knoxville.—See the notice at the head of this column.

ART, Chicago.—His letters were forwarded to him Dec. 11.

Miss L. R., Helena.—See the notice at the head of this column.

Miss A. D., West Philadelphia.—See the notice at the head of this column.

READER, Philadelphia.—He was born at St. Louis, Mo., and has been on the stage since 1864. For the names of his various leading ladies, write to the gentleman himself.

E. C., Atlanta.—We do not desire one in your city. L. M., Kansas City.—See the notice at the head of this column.

A. P., Pittsburg.—Write to H. S. Taylor, 1103 Broadway, this city, for information as to the purchase and sale of plays. Also write to the New England Dramatic Exchange.

C. N. O., Fort Smith.—THE CLIPPER ANNUAL, for 1891, which will be on sale Jan. 1, will contain instructions for procuring a copyright. Order it of your newsdealer; price, twenty-five cents.

J. T. C., Little Creek.—We do not know that he has published such a book, but you can easily write to him and ascertain. See the notice at the head of this column.

J. P. T.—I have the file complete save for three or four numbers, and those you could probably obtain by advertising. 2. It started in our issue of March 17, 1888.

P. G. S., Cohoes.—1. Write to Mr. W. We haven't the date at hand. 2. Yes. 3. Only when the news reaches us from our duly accredited correspondents.

G. C., Amherst.—See the notice at the head of this column.

R. F. J., Chicago.—We have never seen that feat accomplished. Several men have strenuously claimed that they did it; others have died attempting it. We will accept only the evidence of our own eyes in this matter.

G. M. K., Keokuk.—Both are colored. That is all we can tell you.

F. J. H., Newark.—There is a school in that building, but it has nothing to do with the theatre itself. We know nothing of its fees, conditions, etc., and we are not willing to recommend or endorse any "school of acting."

E. S., Philadelphia.—No. 1, 164 Broadway. 2. Send it to either place. It will reach him.

C. A. H., Fort Wayne.—You had better write to those actors. If it is published they will be glad to tell you where to procure it.

DELPHIN, O.—Several translations and adaptations have been made and produced, but none with conspicuous success.

C. P. S., Cleveland.—See the notice at the head of this column.

M. J. L.—1. Such a list would occupy at least a half column of our valuable space, and would interest no reader save yourself. We cannot afford the luxury, under those circumstances. 2. See the card of H. S. Taylor, in this issue.

H. W., Chicago.—There is a manager of that name now in the business. Address him as per the instructions at the head of this column.

E. L. H., Chicago.—1. See the notice at the head of this column. 2. and 3. We do not care to express an opinion on these points. 4. It is the largest building of its class. 5. He is alive. 6. Was it not Rafael Joseffy?

Mrs. M. P., Puyallap.—See the notice at the head of this column.

J. C.—See the notice at the head of this column.

AMATEUR.—1. Yes, generally. 2. From \$20 to \$30 a week. 3. All the parts are overworked.

M. E. R., New Britain.—It is still in our office. We reprinted it this week free of charge.

J. A. P., Alameda.—Write to her, in care of Adam Forepaugh, Philadelphia, Pa.

CONSTANT READER, Lowell.—Write to the manager of that show, at its winter business office, Chestnut Street, Philadelphia.

W. C. M., San Francisco.—"The Rajah" was on its boards at that time. We cannot give the full details of that theatre, but he has played one or two starring engagements in recent years. 2. He never played in any version of that piece. 3. It was another form of "The Bibliographer," the German original of "The Private Secretary."

## CARDS.

N. C. H., Middletown.—A wins, his high so determining.

W. H. K., Greenville.—It was not a misdeal. The hands should be equalized, according to your statement.

L. S. H.—B was right in his claim. A could not make it a jack, as stated. If he failed to see B's raise, he forfeited his ante.

J. J. J.—He must deal the ace the next card, and before serving any of the other players.

J. R. H.—Yes. Both caller and called must show their hands.

F. C. C., Versailles.—(Second letter.) He had to show only a pair of jacks. 2. He has to show openers only.

W. K. H., Kansas City.—1. Not necessarily. But how was it that A didn't bid after B's refusal? Your statement was very inexplicit. 2. B was right. His five of hearts, the left, was low.

F. A. C.—The first player to call out wins. No one point has precedence or is more solid than another.

C. M., St. Louis.—The player taking it up, scores one point if he makes three tricks and four points if he secures every trick. If his opponent secures three tricks he can score only two points for the euchre. By the way, at euchre properly played, only the player who assumes the responsibility of the trump has the right to go alone.

H. G. B., Hoyt's Casino.—The straight flush wins, if it had been agreed to recognize straight flushes; otherwise, the four eights was the best hand.

R. G. B.—C wins.

A. C. C.—He forfeits the deal.

L. J. B.—It is not your ring you want, A was wrong. His method of dealing was incorrect. He ought to have given three all around and then two, or vice versa. He could not alternate, as described. We do not recognize "Hoyle" as authority. The original Hoyle never wrote a line about euchre. This Clippie is his own authority on that game.

J. J.—A hand in cribbage of three 6's, one 7 and one 8 counts seventeen.

N. F.—1. A is entitled to a run of four for his last card. 2. B's count is also correct, he having a sequence of four for his last card. It is not necessary that the cards forming a sequence should be played in order. If any three or more cards, played consecutively, are such that any arrangement of them will form a sequence, the player committing it is entitled to a score of one for each card forming the sequence.

W. R. A., Philadelphia.—B is entitled to a run of six for the last 4, the cards falling 4, 4, 3, 5, 2, 6, 1 and 4. See answer to I. N. F. in regard to sequence.

I. M., Brooklyn.—You are right. The rules say that after the pegs are counted the score cannot be altered, and he consequently cannot count the two points he omitted to take.

W. T., Fargo.—1. A wins, his high-low-jack scoring before B's game. 2. See Dice replies.

M. J. C.—C was right in his claim, according to your statement.

P. T., Harlem.—It ranks as high.

BASEBALL, CRICKET, ETC.

H. R. L., Brooklyn.—Each of the National League clubs were scheduled to play twenty games with every other club, making a total of one hundred and forty games for each club, and a grand total for the championship season of five hundred and sixty games. Twenty-nine championship games remained unplayed at the close of the season.

H. M. T., Philadelphia.—The Metropolitan Club of this city was organized by James Mutrie in September, 1889, and its team included Dally and Ward, pitchers; Deacon, catcher; Walker, Brady and Joe Farrell, on the bases; Nelson, short stop, and Kennedy, Clinton and Hawes in the outfield. Eaterbrook also played first base and Pike center field during part of that season, while Foley and Schenck pitched, and Hitchcock, Roche and Schenck caught in a few games in 1890.

ATHLETIC.

R. R., Muskogee.—For a well developed man standing 5 ft. 9 in. in his stocking feet the proper measurements are about as follows: Neck, 15 1/2; top of chest, 41; 42 to 44 inches; waist, 32 to 33 inches; upper arm, 14 1/2 to 15 1/2 inches; forearm, 11 1/2 to 12 1/2 inches; thigh, 22 to 24 inches; calf, 15 1/2 to 16 1/2 inches.

J. D., Lawrence.—The fastest record, both amateur and professional, for running one hundred yards, 9 1/8 s., has been made by Americans.

T. F.

G. W., Jacksonville.—Johnson holds the saddle record for one mile, having gained it by pacing 2:13 at the track near Cleveland, O., Aug. 3, 1888. The best previous record was Billy Boyce's—2:14 1/4.

W. W.—Do not know what has become of the mare mentioned. By writing to Walter T. Chester, P. O. Box 1621, New York City, you may obtain the information desired.

A. E. B., Sheldon.—Maud S's fastest record for trotting one mile is 2:08 1/4; Jay-Eye-See, 2:10.

R. W. and L. M., Brooklyn.—In 1884, Joeey James McLaughlin won 123 races and lost 21; in 1885, he won 119, lost 219; in 1886, won 142, lost 261; in 1887, won 119, lost 286; in 1888, won 172, lost 201; in 1889, won 21, lost 29. You can judge from this statement.

MACK, Bradford.—Dexter, the famous trotting horse, died at the stables of his owner, Robert Bonner, in this city, April 21, 1890.

W. E. T., Buffalo.—The full course at Cunniff, Killdare, Ireland, is four miles in length. The Beacon course, at Newmarket, Eng., is 4 miles, 1 furlong and 143 yards.

RING.

P. C., St. Louis.—The fight between Joe Coburn and Jim Mace at Bay St. Louis, Miss., took place Nov. 30, 1871. On Dec. 2 following Tom Kelly, who was one of Joe's seconds, challenged Coburn to fight him for \$2,500 a side, at catch weights, for months from signing articles and within one hundred miles of New Orleans. The challenge was published in THE CLIPPER of Dec. 16, and Kelly placed \$250 in our hands as an earnest of his sincerity. He had previously challenged any 150 lb man in the country, without receiving any response.

R. L., Brooklyn.—You are right. It was not Johnny Franklin who refereed the fight between Mace and Coburn at Bay St. Louis, Miss., but Rufus Hunt, of New Orleans, who was also the referee of the fight between Mace and Tom Allen at the race course near New Orleans May 10, 1870.

P. K., Chicago.—In the fight between John L. Sullivan and Jake Kilrain at Richburg, Miss., July 8, 1889, Kilrain threw Sullivan by a nip lock in the first round.

J. G.—John L. Sullivan defeated Jack Burke in a glove contest at the Driving Park, Chicago, Ill., June 15, 1888, the fight lasting five rounds of three minutes each.

H. and R., Chicago.—Will hunt it up and answer next week.

L. W. R., Canton.—The fight between Peter Jackson and Joe Goddard, in a suburb of Melbourne, Aus., was limited to eight rounds. The gloves used were stated to weigh eight ounces each, and the fight was to be decided by points, provided neither principal was knocked out before the expiration of time, the Queensbury rules governing. The judges disagreed, and the referee, Prof. William Miller, was well known to both contestants. He considered the men so evenly matched that he declared it a draw.

J. J. R., Binghamton.—Jack Dempsey, the "Nonpareil," never fought Jake Kilrain. The former is a middleweight, while Kilrain belongs to the heavyweight division.

C. E. B., Chicago.—1. The wager having been made on a misapprehension as to the correct name of Dempsey's antagonist, the money should be drawn. 2. The bet could be drawn also, for the reason that, although C won 75 cents from A, while the latter won 50 cents from C, the indebtedness could have been settled by A paying C 25 cents.

BILLIARDS, POOL, ETC.

BILLIARDIST, Topeka.—In order to score a valid carrom at the game of "three cushion carrom," it is necessary that the cue ball strike at least three cushions, or at least one cushion three times in time; that is to say, the cue ball must strike one cushion at least three distinct times, or any two or three cushions at least three distinct times before a valid three cushion carrom can be scored.

DICE, DOMINOES, ETC.

OPERA, Chicago.—Philadelphia.—Sixes are high, unless a special agreement to the contrary is made.

M. A. R., Lexington.—1. You win. 2. No answers by mail or telegraph.

W. T., Fargo.—1. See card replies. 2. B wins.

MISCELLANEOUS.

R. B., Schenectady.—Such an event is within the range of possibilities, but we have no authentic record of its occurrence.

J. B. B., Manchester.—They would lose, the contest being based on a difference in the returns, of course.

RUD HORN, Madison.—Address the Metropolitan Photographic Exhibition Co., 257 Fifth Avenue, this city.

M. L. R., Brooklyn.—Write to THE Engineering and Mining Journal, 97 Tribune Building, this city.

L. W., New Lots.—Your query was duly answered in our issue of last week. We repeat: It is situated on the Rappahannock River. A was wrong in his assertion.

E. J., Chicago.—We do not sell anything except THE CLIPPER and THE CLIPPER ANNUAL. Write to the American News Co., this city.

J. R., Knoxville.—A wins. There is no such word in the English language, nor would its coinage be wise and proper and consistent.

W. S., Harrisburg.—Answer next week.

A. R., Allegheny.—We presume you mean the very brother, Tom Heathwood, who many years ago removed to Missouri. We do not know any other player in the business who bears that name.

F. T. Troy.—1. You will find all the records of that sort that are in THE CLIPPER. 2. No record of a fall run between those cities.

A. SUBSCRIBER, Helena.—1. The person betting Dixon would secure a majority, loses. It was a plurality. 2. A majority is more than one half of the whole.

W. H. D., Keyport.—The Sun is the oldest by nearly two years.

## CHESS.

To Correspondents.  
THOM. HARLIN, Windsor, near Melbourne.—We gladly accept your courteous offer; but direct via THE AUSTRALIAN, not being able to decipher a portion of your address.

WE ARE MORTIFIED to own that, among the multitude of our papers last week, one letter got away. The question was, substantially: "Why do problems sometimes get into our column calling for four moves, when three will solve them?" When our correspondent has seen that letter, let us hear from him, we have, he will wonder that it does not happen often.

DR. ERNEST FLECHSIG.—The Schachzeitung [just to hand] brings news of the decease of Dr. (Ph. D.) E. Flechsig, for many years a prominent figure in German chess circles as a master player and analyst; and of his ability as a problemist. At our present issue, Flechsig's life work in chess was just completed, and he lived to see issued his grand contribution to the seventh edition of THE HENDRICKS. This consists of the important chapters on the "Irregular Defences to the King's Pawn Opening," the "Greco Counter Gambit," and the "Ruy Lopez's 'K's' Game," and the "Scottish Game," including the "Scottish Gambit." All this shows with what confidence his analytical powers, his judgment of position and taste in selection of problems; and these chapters will remain an enduring monument to his skill and patient diligence. Dr. F. was born at Kitzingen, Oct. 5, 1852; died at Kitzingen, Oct. 19, 1890. He was a member of his degree at Heidelberg, in 1878. He won numerous first, and other prizes in various German chess tournaments, and was a member of the German Chess Association. We join our German brethren in lamenting his early fate.

WE ARE VERY GLAD to be informed in a very genial letter from Bro. Huntington, that the schism which has been in the "Hub" seems certain to be entirely repaired; and an era of prosperity for the staunch old Boston C. C. set in, such as has not been known for some time. The new officers in general, and the accomplished president in particular, are putting forth special, and evidently fruitful bearing, efforts in these praiseworthy directions.

THE Cable Match.  
EVANS GAMBIT.  
Tchigorin. Steinitz. Tchigorin. Steinitz.

16. Q. Kt. to K3. Q. Kt. to K3. B. home. Kt. to Kt. and Herr T's 18. is handed out under seal.

STEINITZ. Tchigorin. Steinitz. Tchigorin.

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As following were at the Palace Rink Theatre, Hamilton, last week: Prof. L. J. Hopper's Dog Circus, Blanton and Andrews, Rafton, three Liberty Sisters, Wm. Hester, Kastle Liberty, Andy Lewis and the stock in a new act comedy. Will Ely Jr. is manager, and Andy

W. A. JONES, of Parkersburg, W. Va., has returned home from the South, after a long engagement with the Guy South Floating Opera Co., and will spend the holidays at his home.

this week.

MR. DUKE WILLIAM BROWN have closed their engagement at Denver, and open at the Franklin Avenue Theatre, Salt Lake City, Utah, Dec. 13 for four weeks. They will appear in this city about March 16, after an absence of five years.

MR. CLARKE, he of the olden days and the Big Black-and-White Shows, when minstrelsy was in its golden flush, is back again.

George W. ("Pop") Siddons, agent for the Fay Foster Gish Gaiety Co., was a CLIPPER caller Dec. 16. His five years rest very lightly on this capable and clever man. His daughter, Ida Siddons, is meeting with success at San Francisco.

### DEATHS IN THE PROFESSION.

ing across an finger will regret to learn of her death, which occurred at the Woman's Hospital, this city, Monday morning, Dec. 18. For some months Miss Harland had been a great sufferer, and on the Saturday preceding her demise an operation had been performed, as last report. It sufficed only to ease her pain, for it did not save her life. Miss Harland was about twenty-

Timoré Md., to which city she remains will be shipped by interment. Deceased possessed a winning personality and was highly esteemed by her professional associates. She traveled last season with Rich & Rosenbaum's "Evangeline" Co., leaving them by reason of illness at Atchison, Kan. and returning to Baltimore from the West. She failed to recover, however and came to this city in hopes of gaining strength through an opera-

minent parts, but was considered a valuable performer in lesser roles. The Actors' Fund had assisted him during his latter days.

JAMES N. ROGIAN, for many years in the employ of Cobs & Proctor as bill distributor and advertising agent, died at the Hartford (Ct.) Hospital Dec. 10 from chronic rheumatism, and was buried 13 at St. Patrick's cemetery. The obsequies were held at St. Peter's R. C. Church.

ERNEST W. TAYLOR, of the Eclipse Quartet, died of

— **Manager B. F. Keith**, whose popular theatre

**ALEXANDER JOHNSON**, owner of the once famous amusement park at Coney Island, died at his home, 60 West 87th street, New York City, Monday, June 19, 1945, after a long illness. He was born in England, the son of the prima donna Mme. Donald, died suddenly in that city Dec. 8, from a complication of diseases.

**JOHN BARRY**, who lived at the Albert Mann Hall, Bradford, England, died Nov. 23.

**SHERMAN KIRSTENBAUMER**, a violinist employed in the orchestra of the Metropolitan Opera, died at the New York Hospital of apoplexy. He went to the theatre feeling ill, and had reached the stage entrance, where he collapsed. His wife, Mrs. Mabel, and daughter were with him when he died. He had been Palmer's orchestra for several years, and lived on East 81st Street, New York City.

**CARL JAMES E. BOYLER**, who died at Brooklyn, N. Y., Dec. 25, was not only a billiard room keeper, inventor of the "Boyer Billiard Game," but also a composer of music. He was with the Waverly Minstrels about 1893 and was then a good jig dancer.

**MRS. ALICE L. HALL**, late wife of Dr. Hallway, Rochester, N. Y., died of consumption at Eastville, Conn., Tuesday, June 19, 1945, aged 82. She was reaching the age of two months at Weston, Mass., and had been confined to her bed since she married Dr. & Catherine C. Hall, wife of the veteran minister of the First Baptist Church of Philadelphia, Pa., her relatives and friends. The doctor died of pneumonia, having been taken at Philadelphia Nov. 18, 1940.

**ALICE L. HALL**, nee Weston, is referred to in "Among the Players Everywhere."

**ELENA VALENTINE**, formerly of Mack and Valentine, died at her home, 100 West 10th St., New York City, Sunday, June 17, 1945, after suffering for some time herself through the heat. The funeral services were held it and were largely attended. The floral tributes included those from the following:

**Mrs. G. B. RITCHIE**, mother of Emma Ritchie, professionally known as Emma Weston, died at her home, No. 100 West 10th St., New York City.

**ANN RUSSELL HILL**, mother of the wellknown actor, C. Monty Hill, died at Montreal, Can. Dec. 4 of Bright's disease, aged 72.

**MAUDIE MAE FAIRBROTHER**, one of the first American vaudeian name was Fairbrother, and she was born at London, Eng. She came to this country in 1940 and married her husband here. She has lived for many years in this city, as Flora in "Capers and Coronets." Her last appearance on any stage was in her native city, at the Casino Theatre, New York City.

The original Hermine in "Love Sacrifice" at the Old Bowdoy Theatre. She was a very celebrated dancer, and did much of the dancing in the early days of the show.

**CHARLES HARRIS**, stage manager at Peabody's National Theatre, Boston, in 1945, she appeared there as the ambrette and continued to appear in several other theatres throughout the country. The following year she went to Montreal and remained there for some time.

**ts of Managers and Performers,  
Open Dates, Movements of Players,  
c.—See Advertisements.**

and became a member of the Walnut Street Theatre Co. the following year she was at the City Museum, this city The next season she was at the Casino of the Palladium Theatre (now Academy of Music), New Orleans. On the next three seasons she was under the management of E. A. Marshall who sent her to his several theatres, viz Washington, this city and Philadelphia. The last season she was at the Casino of the Waldorf Astor, C. Barton Hill, she was at the Holiday Street Theatre, Baltimore. About 1862 she revealed Montreal, and there she continued to sing until 1870, when she returned here where she remained for some time, playing the first old opera. Her last engagement was with the Holman Opera Troupe.

♦♦♦♦♦

**PROFESSIONALS' BUREAU.**

**Wants of Managers and Performers,  
Open Dates, Movements of Players,  
Etc.—See Advertisements.**

**DRAMATIC.**

People advertised are wanted by E. F. Albee, William Kelly, F. L. Yearnane Irene Kinsky, Chicago; Charles Chase, P. McCarthy, W. M. Humphrey, W. H. Williams, Sterling Porter, J. R. Southern, Harry Lewis, M. Hamilton, T. R. Gilmore, Chase Gerald, J. Q. Dowling, Wm. W. Hart, Wm. W. Hayward, W. F. Smith, W. T. Hudson, F. Smith, Weber Comedy Co., Harry Choate and Fred T.

At Liberty: R. M. Austin, Julie Kaen, D. Tony, Billy ray, Thos. H. Freeman, Beanie Leslie, Alice Alden, A. Siddall, Maude Flint, Mrs. E. O. Flint, H. W. Cox, J. H. Burns, S. H. Samon, Henry Goodwal, Frederick Malcolm, "Look Box 312," Fred D. Phelps and Kittie A. Delorme.

**MUSICAL.**

Musicians are wanted by C. W. Burrill, Jos. Lanch, John Howarth, Prof. Frank Fish, A. H. Woodhull and P. Brooks.

Philadelphia banjo manufacturer, as per card  
Disseminated musicians: Walter Booth, M. Kalitz, "L.  
J. Irwin Barnes, M. Hooten, "Musician," Archie  
Albert, and W. Morris, and "Grip."  
Songs and music of every description can be obtained  
from the Hiltbreck & McFarago Publishing Co., New York  
City; Chas. W. Held, Brooklyn; A. Reinert, New York  
City; Frank Touney's Publishing House, New York City;  
F. Fruin & Co. the W. Brainerd's Sons Co., Chicago;  
John M. Turner, New York City; Frank Harding, New  
York City.

Specialty people are sought by Col T. A. Edwards, J. P. Gill, Harry Davis, Mort Franklin, John A. Tootle, Capt. W. W. Putnam, Joseph Hayden, Iura Kiralfy, J. H. Whallan, Alfred: Cronheim, Glasey & Miner, F. J. Mackley, Jas. J. Armstrong, Harry Kumlins, G. F. Whelden, Isaac Morgan, H. L. Lee, Wm. Putnam, Will Jr., G. E. Davis and H. H. Stuckey Co.

Wm. Irwin publishes an explanatory card.

Mrs. Celestine will accept Cyrene's challenge.

Dates and engagements are desired by Kissell, Sawyer and Meaney, Patrick Murphy, Probat Bros., Chas. Hard-

de Leer and Norton, Judson and Byrne, Eva Florence's female Rifle Team, Dick Alden, Blatt, H. S. McFurrow, has, A. Winchester, Prof. Harrington, Dick De Sanzio and De Conley.

Charles H. Livingston publishes a card of warning.

Performers and people in all branches are wanted for Wallace & Co.'s shows, John Robinson's World's Exposition, Washburn & Arlington's Circus, Harnum & Bailey's shows, Sturtevant & Holland's Circus, Klingling Bros.' shows, and the Paris Galette's Circus.

**MISCELLANEOUS.**

theatre, Trenton, N. J.; J. Moulton Opera House, Larchmont, N. H.; Patrolia, Pa.; Opera House; Buckingham's Theatre, Louisville, Ky.; Boyd Opera House, Omaha, Neb.; Cronheim's Theatre, Hoboken, N. J.; Senter's Opera House, Mahoning Street Opera House, Juncosway, Pa.; Hyperion Theatre, New Haven, Ct.; Ashville, Ill.; Opera House, Junction City, Ky.; Opera House, Darby, Mass.; Bentley Co.'s Liberty Theatre, New Bedford, Mass.; Memphis, Mo.; Opera House; Jackson, Mich.; Opera House.

For Sale.—Leases and fixtures of the Palace Theatre, St.

Geo. T. Golt.....Variety theatre by "Business".....  
Uniforms by Chas. D. Casad.  
The Valet Theatre, Buffalo, is for rent.  
Good dates can be had for the Fay-Foster Burlesque  
Co., Dixon's "The Clemenceau Case" Co. and Dan Pack-  
ard in "The Boomer".  
Manager John D. Misher is booking attractions on his  
Eastern Pennsylvania circuit, as per card.  
The Myers Engraving Co. offer special inducements in  
printing to the profession. See card.









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ORIGINAL CLEVER CATS,**

DIRECT FROM THE CRYSTAL PALACE, LONDON, ENG.

30 CLEVER CATS WALK ROWS OF CHAMPAGNE BOTTLES 30  
30 CLEVER CATS VAULT OVER A PYRAMID OF CHAIRS 30

30 CLEVER CATS RUN A HURDLE RACE 30

30 CLEVER CATS WALK A TIGHT ROPE 30

Clever Cats carefully tread their way over a tight rope covered with rats and canaries, each cat meantime carrying six to a dozen mice upon its back. A cordon of clever cats leap through hoops of living flame.

The clever Cat Comedians,

**SULLIVAN and KILRAIN,**

nightly box four rounds, Marquis of Queensberry rules, amid shrieks and howls of laughter. The clever Baldwin Cat in a Parachute descent of 250 feet. \$1,000 for his equal. \$1,000. The clever Blondin Cats nightly walk the high rope stretched across the dome of the theatre, at an elevation of from 20 to 100 feet.

**THE ONLY LIVING CARRIAGE CAT.**

Clever Cats transfer living gold fish without injury from one aquarium to another at word of command.

NOW EN ROUTE WITH  
**REILLY & WOOD'S CLASSIC VAUDEVILLE CO.**

Responsible managers wishing a potent attraction for Summer season, address as undersigned.

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**LEONI CLARKE, THE CAT KING, care of CLIPPER.****HYDE & BEHMAN'S.**

Wanted, for Weeks of Dec 29, Jan. 5, 26 and Feb. 2, 1891

**STRONG FIRST CLASS SPECIALTY OR NOVELTY ACTS**Address **HYDE & BEHMAN, Brooklyn, N. Y.****STURTEVANT & HOLLAND,**

SUCCESSORS TO

**HOLLAND, McLAUGHLIN & CO.**

PERMANENT ADDRESS,

**DELEVAN, WIS.****WANT** BARGAINS IN BAND WAGON, LIGHT CHARIOTS, CAGES, TICKET WAGON AND ALL OTHER SHOW PROPERTY SUITABLE FOR FIRST CLASS WAGON SHOW. WRITE.**CRONHEIM'S THEATRE,****HOBOKEN, N. J.,****THE LEADING VAUDEVILLE HOUSE IN HUDSON COUNTY.**

Always properly heated and lighted. It is open the year round and profitable to good attractions. Poor business on the opening night may drive a manager crazy or to drink, but that is no reason why comedians who have outlived their usefulness should malign the proprietor, who is only too willing to cancel them on the opening night of the week. Good attractions wanted at all times. First class artists are always in demand.

Sole Proprietor and Manager, **CRONHEIM'S Theatre, Hoboken, N. J.**

N. B.—Watch THE CLIPPER closely every week. Look out for CRONHEIM'S GRAND EUROPEAN AND AMERICAN ROAD AGGREGATION.

AT LIBERTY JAN. 1.

**PROBST BROS. CHAS.****ECCENTRIC BLACK FACE COMEDIANS AND DANCERS,**

IN A NEW FIRST CLASS LEGITIMATE, KNOCKABOUT ACT, ENTITLED

**"TWO (2) HUNGRY COONS."**

Also have a Refined Sand Jig and Artistic Bone Solo. P. S.—Always have money, consequently dress in style.

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DON'T MAKE ANY MISTAKE ABOUT IT. I HAVE COME.

**THE BOYD OPERA HOUSE,****OMAHA, NEB.,**

THE ONLY CENTRALLY LOCATED THEATRE IN THE CITY, and will conduct it as a first class house. Prices ranging from 15c. to \$1.00. It will be thoroughly renovated with NEW Scenery, NEW Features, NEW Exits, NEW Decorations, Etc.

Now filling time for next season. Care **Wardner Grand, Kansas City, Mo.****"STROUBAIIKA" ILLUSION!**

NOTICE TO THE PUBLIC, PROPRIETORS AND MANAGERS.

As the advertisement which appeared in THE CLIPPER a short time ago has just come to my notice, and is likely to injure me, I hereby wish to make it known that I was the only person who performed this illusion in London at the ALHAMBRA THEATRE, and which I have patented, as well as copyrighted the title, and that the advertisement which appeared in THE CLIPPER was a copy word for word of my advertisement which appeared in THE LONDON ERA, with the exception that the name of L. M. Tier was inserted in place of mine. Respectfully yours,

**CARL HERTZ, Alhambra Theatre, London, Eng.**

Re-engaged After the First Week at Pillings' World's Museum, Boston.

NOTICE TO MANAGERS.

**The Great Blatt,**

The only man in the world who breaks horse shoes with his naked hands and with gloves. Managers who attempt to play or playing any person that attempts to break horse shoes in any way will be put to the full extent of the law. This act is copyrighted. Judge McCormick, attorney at law, New York City. See what Manager Pillings says about the horse shoe breaking and the wonderful dumb bell act. "THE GREAT BLATT" is without doubt the finest performer in the world. His equal has never been seen, and, no doubt, never will. I recommend him to first class managers only. Respectfully,

FRANK J. FILLING, Proprietor of the World's Museum, Boston, Mass.

AT LIBERTY.

**JOE E. SAWYER and MEANEY. STEVE**

THE FUNNIEST ACROBATIC CABIN ACT EVER PRODUCED

Both do single specialties. Combinations, address 167 JEFFERSON AVE., Detroit, Mich., "one week," then care of CLIPPER. P. S.—Regards to man that stands on his head.

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Exhibiting all that is Strange, Odd and Curious, in connection with bright and pleasing stage performances. Address all communications **JOHN B. DORIS, 261 Eighth Avenue, N. Y.****Important**

Notice to all Combinations Booked at

Westminster Theatre,

**PROVIDENCE, R. I.**

Are hereby notified that all dates after December 24 are canceled. We have sold the theatre to MR. FRANK P. STONE. Our object in selling is on account of building one of the largest combination theatres in Boston, and will require all our time booking and attending towards its structure.

LEWIS &amp; WOLF, Sole Proprietors.

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Gold and Silver Trimmings of all kinds. Silk Tights and Shirts, per set \$15.00 and upwards; Worsted Tights and Shirts, per set \$10.00; Cotton Tights and Shirts, per set \$5.00 and upwards. Genuine French Rose Hair Dye for silk and cotton tights. Spanish \$1.50 and \$2.00 per pound. Wigs, \$1.00 and upwards. Full line of Mayers' Grease Paints, \$1.00, sent post paid on receipt of price. Send number of inches around hips. Canvas Pumps, 25 cents; Leather Pumps, 50 cents. Leading Shoes, \$3.00. Dancing Slippers, \$3.00 and upwards. Song and Dance Shoes, 12 and 14 in., \$4.50. Burnt Cork, 50 cents per pound. Negro Wigs, \$1.00 and upwards. Full line of Mayers' Grease Paints, Powders, Wigs, Beards and Moustaches. Clown White, Pipeclay. Also Leonard's Hosiery Fabric. Monkey, Dog, Snake and Frog Suits, plain or spotted, to order. Gold and Silver Trimmings of all kinds. Silks, Satins, Flashes, Velvets, Lace, Bullion, Stars, Tassels, Armour, Cloths, Swords, Shields, Helmets, Badges, Flags and Banners. We can supply you as cheap as elsewhere. Send for catalogue and self-measurements.

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The most popular resort on the PACIFIC COAST, for all OPERATIC and DRAMATIC ATTRACTIONS, catering to the most refined people in the city. We are now ready to book First Class Attractions. We have all the latest improvements, complete stock of scenery, full orchestra and brass band; in fact, everything pertaining to a first class theatre. Situated in the business heart of the city, occupying an entire quarter block. Wide awake business managers, booking strong attractions, should not fail to connect with us for open time. Address J. F. CORDRAY &amp; CO., Proprietors and Managers, Cordray's New Theatre, Portland, Oregon.

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WANTED, at all times. All specialty people, freaks, curiosities, illusions, animals of all kinds, and, in fact, anything of interest to the general public, also combinations on percentages or certainty. All people open on Thursdays and close on Wednesdays. Address **EUGENE ROBINSON, New Orleans, La.****Geo. W. Wilson's Minstrels****WANTED,****FIRST TENOR.****MUST READ.**

JOSEPH D. DANIELS,

Lynchburg, Va., Dec. 10; Richmond, Va., Dec. 11; Petersburg, Va., Dec. 12;

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**MINSTREL AND STAGE SUPPLIES.**

Black, Blue and Red Cloths, with Jingles, \$2; Oiled Muslin, \$3.50; Illustrated Clog and Jig Instructor, \$5; Min. Song and Dance Shoes, \$5; Nigger Wig, \$1; Red Man Wig, \$1.50; Black Fright Wig, \$1; Burnt Cork, 50c.; Ebony Bones, 50c.; Amalgam Minstrel Guide, 30c.; Nickle Rim Tambourine, \$2; Nickle Rim Banjo, \$4; Banjo Strings, per set, 50c.; Fire Eating Preparation, \$5; Plays, 10c.; Sheet Music, 10c.

Send stamp for List of Plays, Songs, Jokes, Books, Instruments, etc. United States Stamp taken to any amount. Address **ED. JAMES & CO., 212 Broadway, New York.****AN IMPORTANT AMUSEMENT DEAL AT PROVIDENCE, R. I.**

The Attention of Managers, Theatrical Agencies, Specialty and Novelty Artists, Curio Hall Attractions, etc., is respectfully called to a complete change of both management and policy.

ON MONDAY, DECEMBER 22, 1890.

**★ Westminster Musee ★****PROVIDENCE, Rhode Island.**On the above day and date, MESSRS. STONE & SHAW, Sole Owners and Managers of **AUSTIN & STONE'S MUSEUM, Boston, Mass.**, will assume the proprietorship and direction of this palatial home of refined recreation and entertainment, and will thereafter conduct same substantially on the popular plan adopted at their enormously successful Boston establishment.**WE WANT** Everything that is strange, odd and unusual in the line of remarkable living freaks of nature, and all that is rarest and best in the "Curio" world (both animate and inanimate), and Vaudeville MUSEUMS entertainers who are "artists" in every sense of the word.

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Offices of RANDALL & DICKSON,

1,145 Broadway, New York City,  
December 13, 1890.

NOTICE IS HEREBY GIVEN that the undersigned are not directly or indirectly interested in any of the enterprises of  
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**W. W. RANDALL.**  
**J. B. DICKSON.**

**TO MANAGERS:**

I wish it understood that the name **THE IRWIN BROS.' SHOW** may lead to confusion as the ORIGINAL **IRWIN BROTHERS** have split, and there are no such brothers. I and my wife work alone. I doing swing band balancing and my wife doing iron law business—two distinct acts—and my brother has left his wife, playing dates. We have had no connection with this show for over a year and a half, so managers looking the said show and expecting to see our head balancing acts will be disappointed. I write this in justice to my friends, who go to the show expecting to see myself and brother. Yours truly  
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TO MANAGERS.—Weeks of Jan. 26, Feb. 2, 9, 16 and 23, still open. Managers throughout the South, wire and write quick to

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IN THE FUNNIEST AND BEST ACT OF THE KIND. Dec. 22 still open, Bijou, Philadelphia, this week, fifth engagement here since Sept. 1.



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